SPRING
CINEMATHEQUE
2000

Luther Price *run* (June 1)

SPRING2000

on the move on the

news from 'home'

I'm writing this from the "Internet Café" in the Moslem Quarter of the Old City in Jerusalem, where I'm conducting a seminar on "Experimental Cinema" at the Sam Spiegel School of Film and Television to about fifteen highly articulate and passionate young Israeli students. None of the two dozen filmmakers whose work I've brought have ever been shown here, and all the films are provoking intense discussions along the lines I remember having had myself many years ago when I first discovered many of these films. When the seminar ends, I go to Tel Aviv where I hope to preview work by numerous Israeli and Palestinian makers, some of which I hope to bring to the Bay Area with the help of Marie Shek and the Consulate General of Israel in San Francisco.

A few days before my departure the Cinematheque Staff learned that our offices at 480 Potrero Avenue will have to close after nearly 18 years – offices which have housed us for almost as long as I've been with of the organization. The building has finally (and inevitably, given the current real estate Gold Rush) been sold to an up-and-coming video production firm. So in May we will be packing our bags, accumulated papers, books, files, archives and office equipment, and moving to a new location – as yet unknown. Any interesting leads will be appreciated. Of course, our numerous activities will go on without interruption: our off-site series **Big As Life** at MoMA in New York; our jam-packed (though slightly shortened) San Francisco exhibition season (see opposite side); and continuing plans for our **Bay Area Retrospective** (with the Pacific Film Archive). For us, it will be a new beginning, just the latest in the continuing life of this nearly 40-year-old arts organization.

At the conclusion of this Spring Calendar we will take our customary summer break, and resume in late September with what is already shaping up to be a remarkable last few months of this millennial year.

Steve Anker
Director

As Steve said, the Cinematheque will be on the move in the coming months with our imminent change of address as well as a very busy Spring Season. All of this movement requires a bit of help! Anyone specializing in real estate (!) or interested in assisting with the actual move in May (vehicle, humanpower, etc.) should please give us a call. Also, if you're a member or considering becoming a member, now's the time to re/join, at a higher level if you can, because we need **all** of your support, especially considering the ever-rising rents in our lovely city. (And our membership rates will go up in the Fall, so now's your chance to join for cheap…) Don't forget about Project 20: by giving us a hand you can also get rid of some of those excess parking tickets… (Call for more info)

Our Winter 2000 Season was highly successful with a record number of sold-out shows at the Center for the Arts for both local premieres and visiting artists, as well as for the 8mm Film Festival. We expect our Spring Season will be as enticing with many eclectic guests:**Matthias Müller** from Germany with 2 new pieces; **J. Hoberman** presenting the work of Jack Smith (in collaboration with Center for the Arts); New Yorker **Jim Jennings** with 33 years of lyrical work; **Lawrence Brose** with his hour-long homage to Wilde, ***De Profundis***; super-8 filmmaker/ performance artist **Luther Price** presenting a gut wrenching 3-evening retrospective; and Colorado-based **Phil Solomon** making a long-awaited Bay Area appearance. We also have numerous collaborations and guest-curated shows: two evenings with the Poetry Center featuring readings and films by **Trinh T. Minh-ha** and **Gad Hollander**; our annual co-presentation of new experimental films with the Pacific Film Archive and the San Francisco International Film Festival; the **3rd Annual Texture of the Gesture** show, curated by **Ken Paul Rosenthal**, and a program of **Artists at/on Work** curated by **Claire Bain**. There's more, just turn over the calendar and look…

In (or out of) sync with all the changes, great and small, expected and unexpected, I, too, will be moving off to take a leave of absence in the fall. I hope to see you again in 2001…

Irina Leimbacher
Artistic Co-Director

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Now, for the first time, members can call our office (415.558.8129) by 3pm the day of the screening, and make advance reservations for any Cinematheque-sponsored programs.

Membership Categories and Benefits

$15	Student/artist/low income	Discount admission to all shows for one year
$25	Individual	Discount admission to all shows for one year
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$100	Contributor	Two free admissions to all shows for one year
$150	Sponsor	Two free admissions to all shows + Cinematheque publication

Mailing List
Cinematheque Online

To join or rejoin our mailing list
Send us your name and address or call 415.558.8129, and we'll be happy to send you future calendars.

Cinematheque online and email
We now have our very own website! Point your browser to **www.sfcinematheque.org** to get further information and updates on all of our activities. Our new email address is: **sfc@sfcinematheque.org**. We are trying to put together an **email list** to send out **concise monthly updates** and info about special events. If you want to be included, **let us know** by emailing us now!

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Library & Archive
Christine Metropoulos

Webmaster
Cynthia Arnott-White

Design
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SAN FRANCISCO
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POETRY AND FILMS: EVENINGS WITH TRINH T. MINH-HA AND GAD HOLLANDER
MATTHIAS MÜLLER: FROM ***THE MEMO BOOK*** to ***PHOENIX TAPES***
THE TRANSFIGURED SPACES OF JIM JENNINGS
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3RD ANNUAL TEXTURE OF THE GESTURE:
A CELEBRATION OF HAND-PROCESSED FILMS
ARTISTS AT WORK: THE DAY JOB
...AND MORE...

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april

06 **Trinh T. Minh-ha**
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30 **Breaking Points: New Experimental Films**

may

04 **David Michalak and Reel Change**
11 Lawrence Brose **De Profundis**
13 **Hoberman on Jack Smith** (Program 1)
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04 **Luther Price** (Program 3)
08 **Phil Solomon**

please see other side for times and locations

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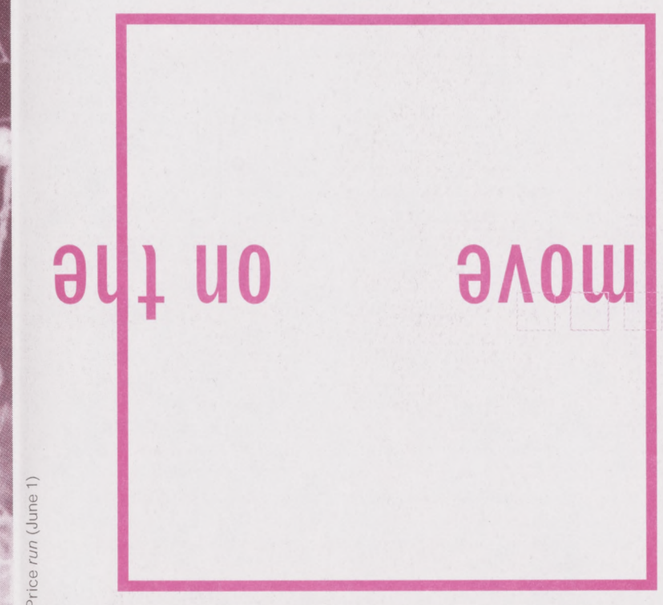
Lawrence Brose *De Profundis* (May 11)



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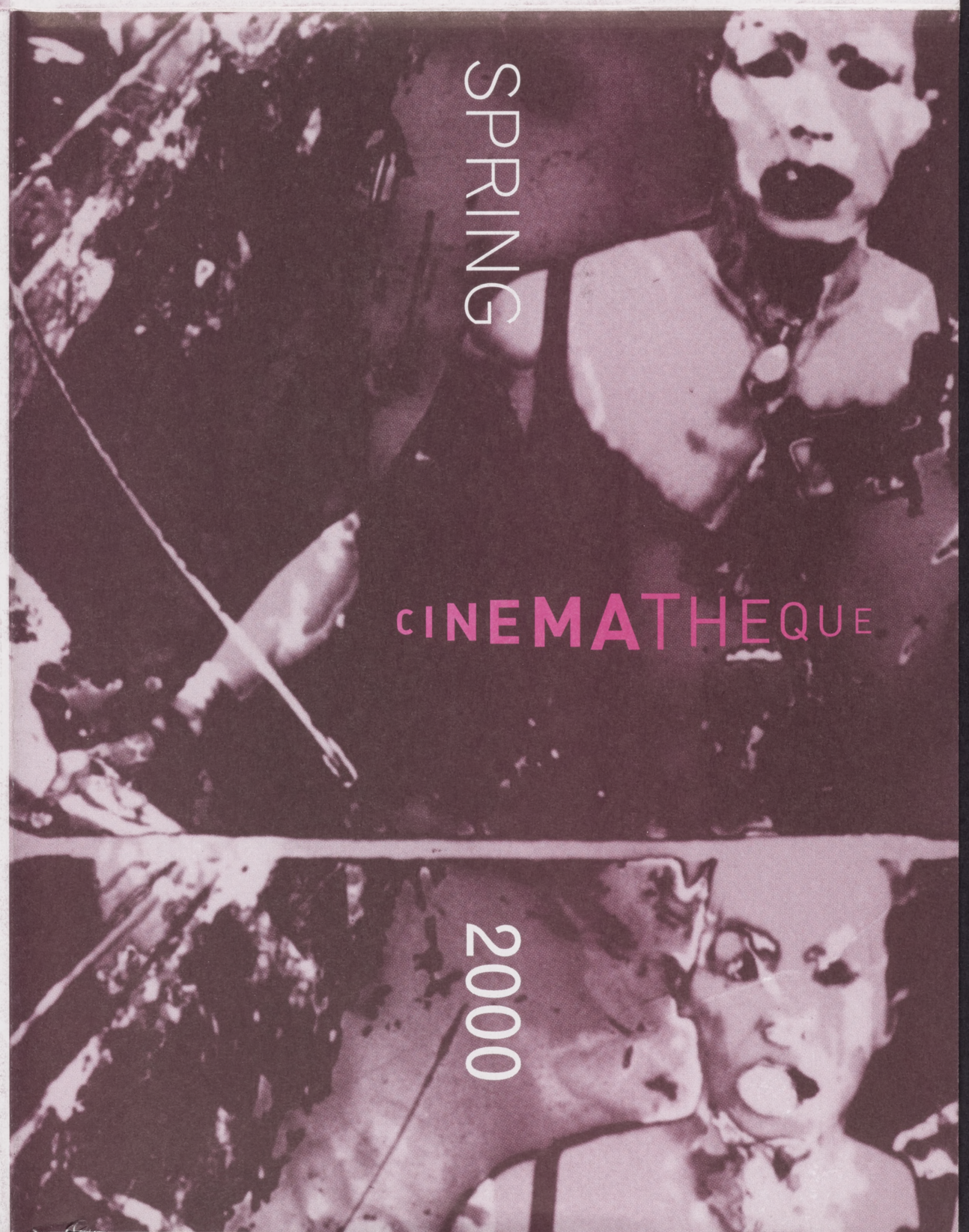

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Irina Leimbacher
Artistic Co-Director

Thursday Apr 6 7:30pm ✻
Yerba Buena Center for the Arts

An Evening with Trinh T. Minh-ha

Co-Presented with The Poetry Center
Trinh T. Minh-ha In Person
Trinh Minh-ha, in her unique and beautifully composed film-works (*A Tale of Love, Shoot for the Contents, Reassemblage, Naked Spaces – Living is Round, Surname Viet Given Name Nam*), is a lyricist of the first order, an imaginative seer and thinker whose art radically remakes narrative modes of filmmaking by invoking and then reinventing the tools of the anthropologist, the poet and the political witness, the visual artist and the musical composer. Tonight we offer a rare chance to hear Trinh Minh-ha read from her written work including ***Drawn From African Dwellings*** (in collaboration with Jean-Paul Bourdier) and ***Cinema Interval***, which is new from Routledge. Sections of her film shot in West Africa, ***Naked Spaces – Living is Round***, will be screened alongside the readings. (All of Trinh's films will be screened at the Fine Arts Cinema in Berkeley on 3 consecutive Fridays starting April 7th. 510.848.1143 for information)

Sunday Apr 9 7:30pm ✻
San Francisco Art Institute

Matthias Müller: From *The Memo Book* to *Phoenix Tapes*

Matthias Müller In Person
German filmmaker Matthias Müller, known for his emotionally riveting and visually stunning autobiographical work as well as for his brilliantly edited reappropriations of Hollywood films, returns to the Cinematheque with two brand new pieces. ***Vacancy*** is his 1998 travelogue set in Brasilia, a city as old as he is and "the ultimate utopia of the 20th century" according to Umberto Eco, here seen as a postmodern city of abandoned sites and ambiguous signs. Made with Christoph Girardet, the delightful forty-five minute ***Phoenix Tapes*** cleverly and lovingly reassembles shots from forty-odd Hitchcock films to reveal and record Hitchcock's "abiding obsession, his ticks, his filmic repetitions." (A. Searle). We will also screen his 1989 ***Aus der Ferne: The Memo Book***, an intimate, tactile meditation on the male body and how death has affected gay desire in which "virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom" (Mike Hoolboom).

Thursday Apr 13 7:30pm ✻
Yerba Buena Center for the Arts

An Evening with Gad Hollander

Co-Presented with The Poetry Center
Gad Hollander In Person
Gad Hollander is a poet and filmmaker born in Jerusalem, raised in Queens and now living in London. His latest book of poetry (and first to be published in the US), ***Walserian Waltzes***, is an extraordinary hall-of-mirrors poem-in-prose revolving around the figure of Robert Walser, the great Swiss-German writer of "minimal" fictions whose work stood behind Kafka and others. Along with a reading from the latter, we present his ***Diary of a Sane Man***. "This poet-turned-filmmaker's first feature-length film (made on a budget for a 15-minute short, using borrowed equipment and scavenged, odds-and-ends stock) is a serendipitous blend of art and irony, philosophic reflection, double-edged nonsense, improvisation, mythology, and the music of Johann Sebastian" (Melissa Drier). The author of several works of poetry, Hollander has also directed *Mnemosyne* (1985), *Background Music (Orphic)* (1986), *Euripides' Movies* (1987) and is currently finishing his latest, *Postpalaver*.

Left to Right:
Trinh T. Minh-ha *Naked Spaces* (Apr 6)
Matthias Müller *Vacancy* (Apr 9)
Jack Smith *Flaming Creatures* (May 13)
Alfonso Alvarez *Flip Film* (Apr 30)
Luther Price *Bottle Can* (June 4)

Sunday Apr 16 7:30pm ✻
San Francisco Art Institute

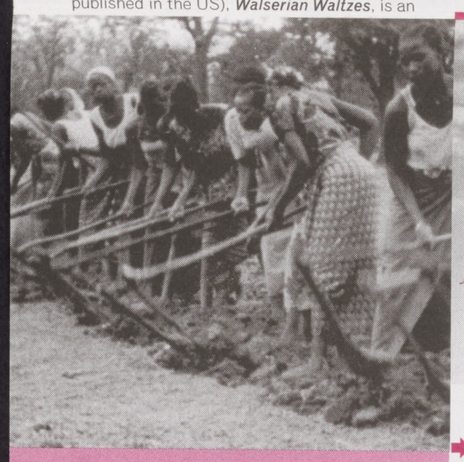
3rd Annual *Texture of the Gesture*: A Celebration of Hand-Processed Films

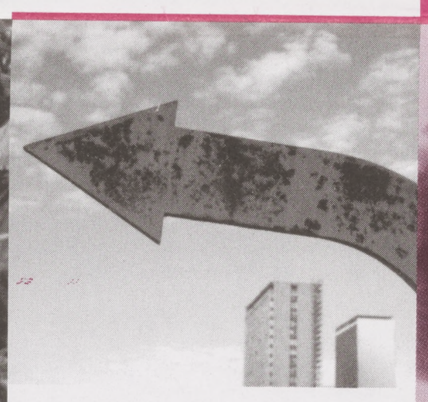
Curated and Presented by Ken Paul Rosenthal; Te-Shun Tseng, David Duhig, Christian Bruno, Natalija Vekic, Jessica Gidal, Justin Walsh, Troy DeRego, Nate Swope and silt In Person
Tonight's ***Texture of the Gesture*** is the third annual showcase for hand-processed film curated by local filmmaker and passionate hand-processor Ken Paul Rosenthal, held for the first time at the Cinematheque. "Come mainline the frameline for succulent silver grains that will stain your brain with insanely crafted colors. Munch on image chunks which have been eloquently pickled, parched, and poked by digits made of grade A flesh. Your heart and mind will swim as one in these emulsive pools of retinal rainbows. The artists who painted these miraculously mercurial murals in gauges 8 and pristine sixteen include: Phil Solomon, silt, Karen Sandlos, Trixy Sweetvittles, Jessica Gidal, David Duhig, Gary Popovich, Maïa Cybelle Carpenter, Moira Joseph, Te-Shun Tseng, Justin Walsh, Troy DeRego, Christian Bruno and Natalija Vekic, Ghen Dennis, Nate Swope, Sarah Abbot and more. Live Performance by Film Boy." (KPR)

Thursday April 27 7:30pm ✻
Yerba Buena Center for the Arts

From Darkness Light: The Transfigured Spaces of Jim Jennings

Jim Jennings In Person
New York filmmaker Jim Jennings has been making lyrical, contemplative films since the early 1970s, several of which have screened at the Cinematheque. Combining an abstract and richly textural exploration of space (the two-dimensional space of the frame as well as the three-dimensional space seen 'through' it) with the poetic evocation of place (in and around New York, Mexico, Rome, San Francisco), Jennings' films are always delicate and delightful adventures in seeing. In the subtle and suspenseful interplays of light and dark, flatness and depth, the abstract and the manifest, Jennings' camera transforms the banal into the sublime and us along with it. Tonight's screening will include films made over 33 years, from the early ***Leaves, Wallstreet*** and ***San Cristobal*** through the more recent ***Bye Bye Bob, Poems of Rome, The School of Athens, Intrigue*** and ***Painting the Town***. His most recent ***Miracle on 34th Street*** is included in "Breaking Points" on April 30 (see below).





SPECIAL TIME AND LOCATION:
Sunday April 30 7:15pm ✻
TICKETS THROUGH THE FILM FESTIVAL
AMC Kabuki Theater, Post Street at Fillmore

Breaking Points: New Experimental Films

Co-Presented with the 43rd San Francisco International Film Festival and the Pacific Film Archive
Curated by Steve Anker, Kathy Geritz, Irina Leimbacher
Jim Jennings, Alfonso Alvarez and Ellen Ugelstad In Person
An image can be a fragile thing. Just as extreme experiences can provoke extreme emotions – reverence, despair, withdrawal – an image can rupture, fragment, break apart to release reverberating associations. This program of new work includes: Jeanne Liotta's ***Muktikara***, a haunting cinematic meditation on a subtly shifting landscape; Alfonso Alvarez and Ellen Ugelstad's animated ***Flip Film*** in which an urban landscape breaks into motion; Stephanie Barber's ***notes, letters*** which conjures up forgotten lives and abandoned narratives through a series of discarded notes and photos; Abraham Ravett's ***The March***, comprised of 13 years of interviews with his mother about the 1945 'Death March' from Auschwitz; Jim Jennings' ***Miracle on 34th Street*** in which lush shadows of a New York sidewalk fracture the screen into surprising patterns; ***Domain***, Julie Murray's disturbing look at the violence inherent in the very notion of motion; and finally Phil Solomon's ***Twilight Psalm II: Walking Distance***, a film from "a time when images were smelted and boiled rather than merely taken" (PS), in which unstable figures and landscapes break free from the tyranny of the realistic to float in the realm of the unconscious.

Thursday May 4 7:30pm ✻
Yerba Buena Center for the Arts

When the Spirit Moves: Live Music for New Films

David Michalak and Reel Change In Person
After thirty years of 16mm filmmaking, David Michalak has formed a soundtrack trio called **Reel Change**, featuring Andrew Voigt, Joe Sabella and the filmmaker. Tonight's program showcases the Trio's live music for David's recent works, including the explosive and radiant ***Firefly*** (2000); the mosaic honeycombs of ***Regenbogen*** (1999); and the world premiere of a new score for the rarely screened ***Fall of the House of Usher***, a 1928 version of the Poe story by Melville Webber and James Sibley Watson. Also included: the demonic ***Not Quite Right*** (1987), with new live soundtrack; ***Start Talking*** (1995), a personal tribute; and ***When the Spirit Moves*** (1999), a color saturated fairy tale that explores the ancient myth of the Keeper of the Forest and Her care for an Evolving Creature (in digital stereo). Musical guest Tom Nunn will join Reel Change playing homemade instruments he calls "bugs". A champagne reception and chat with the filmmaker follows the show.

Thursday May 11 7:30pm ✻
Yerba Buena Center for the Arts

De Profundis: An Evening with Lawrence Brose

Lawrence Brose In Person
From New York State, Lawrence Brose brings his hour-long ***De Profundis*** (1997), a mesmerizing and seductive investigation of Oscar Wilde's project of Transgressive Aesthetics. Incorporating 1920s home movies and early gay male erotica along with images from Radical Faerie gatherings, queer pagan rituals, radical drag performances and images of confinement, the film sets up a haunting investigation of queerness, masculinity, history and sexuality. Using experimental alternative chemical processing techniques to alter the original images, the film addresses the fixed framing of masculinity while questioning concepts of redemption, contamination and transgression set against critical readings of Wilde and of contemporary gay culture. The soundtrack is composed of Wilde aphorisms, a score by Frederic Rzewski (written for the film), and multi-tracked interviews with diverse contemporary gay men. Brose also presents *An Individual Desires Solution* (1986–1991), his elegy to a lost lover's heroicstruggle with AIDS. "...nothing less than starling... a Rorschach test of our capacity for tenderness." (Zack Stiglicz)

Special Series

SPECIAL SERIES
May 13, 14, 16 and 18, times vary ✻
All Programs at Yerba Buena Center for the Arts

J. Hoberman on Jack Smith

Co-Presented with Yerba Buena Center for the Arts
J. Hoberman In Person
Vanguard filmmaker, radical photographer, seminal performance artist, queer aesthete, first amendment martyr, underground renaissance man: Jack Smith maintained an intense, lifelong rapture conjured from the tarnished magic of a '30s and '40s Hollywood that had come to camp out on the movie set of his own mind. The externalization of that moldy glamour, which obsessed him from adolescence, enabled him to both exoticize and humanize a conservative American culture enamored with progress and bruised in its formation by economic speculation and cold war. As a Wattis Film/Video artist-in-residence at the Center for the Arts, J. Hoberman – the Senior Film Critic of the Village Voice, author of numerous books of film criticism, and a Guggenheim fellow – will present four programs on the life and work of this profoundly influential artist, who died in 1989. (Program descriptions adapted from writings by Hoberman and Jerry Tartaglia)

PROGRAM ONE
SPECIAL DAY AND TIME
Saturday May 13 8pm
Yerba Buena Center for the Arts

Hoberman on Jack Smith: *Flaming Creatures*

Co-Presented with Yerba Buena Center for the Arts
The making and unmaking of ***Flaming Creatures*** (1963), "[apparently] a cross between Josef von Sternberg at his most studiously artistic and a delirious home movie of a transvestite orgy" (JH). Tonight, Hoberman will present an annotated screening of the Jack Smith opus which proved to be the most incendiary avant-garde film ever made in America, the story of how it came to be and what became of it. ("It...comes as close to hard-core pornography as anything ever presented in a theater... Everything is shown in sickening detail" – Arthur Knight, The Saturday Review)

PROGRAM TWO
SPECIAL DAY AND TIME
Sunday May 14 1pm
Yerba Buena Center for the Arts

Hoberman on Jack Smith: *"The Perfect Film Appositeness of MM And VS"*

Co-Presented with Yerba Buena Center for the Arts
"Film for these film romanticists a place. Not the classically inclined conception a strip of stuff is a place where it is possible to clown, to pose, to act out fantasies, to not be seen while one gives." (Jack Smith)
This matinee double-bill features Marlene Dietrich in Josef von Sternberg's ***The Devil is a Woman*** (1936), and Maria Montez in John Rawlins' ***Arabian Nights*** (1942), plus excerpts from a few Universal horrors. *Flaming Creatures* is a film that owed everything and nothing to Hollywood. The everything included Jack Smith's admiration for Josef von Sternberg and obsession with Maria Montez, as explicated in his writings. "Maria Montez... was a delight for the eye... the acting was lousy but if something genuine got on film why carp about acting– I'd RATHER HAVE atrocious acting." (JS)

PROGRAM THREE
SPECIAL DAY AND TIME
Tuesday May 16 8pm
Yerba Buena Center for the Arts

Hoberman on Jack Smith: The Complete *Normal Love*

Co-Presented with Yerba Buena Center for the Arts
Jack Smith began production on a sumptuously full-color, ironically heterosexual, and avowedly "commercial" follow-up to *Flaming Creatures* soon after the latter's sensational premiere; he then "abandoned" his second feature around the time his first was banned in New York. The extant footage has been preserved and assembled in accordance with Smith's journal notes. The musical accompaniment was culled from Smith's record collection by archivist Jerry Tartaglia, who restored the film on behalf of the Plaster Foundation (1963–64, 105 min, 16mm). "I was a raving madman during the last days of shooting. It shows on film which is totally insane – the actors all incandescently amok, no control over themselves – their souls glowing thru their skin. And their eyes burning with the desire to give & the realization of our common helplessness." (JS) Followed by: ***The Yellow Footage: Normal Love addendum reel*** (1963–64).

PROGRAM FOUR
SPECIAL TIME
Thursday May 18 8pm
Yerba Buena Center for the Arts

Hoberman on Jack Smith: *"Jack Smith in Performance"*

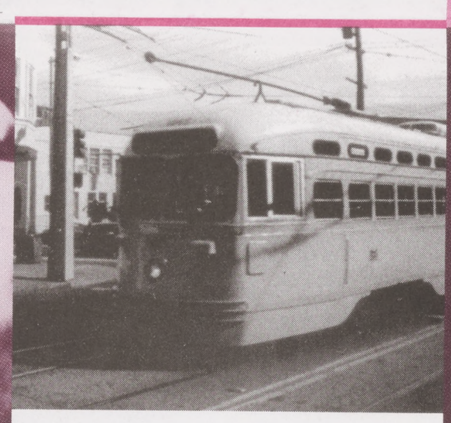
Co-Presented with Yerba Buena Center for the Arts
Although Smith's theater pieces constituted his most significant work during the 1970s and after, few were recorded. Fortunately, it was possible to sequence a slide show documenting his inimitable 1977 restaging of Ibsen's ***Ghosts***, and someone did once bring a Sony portapak to the Plaster Foundation... Tonight's program will feature ***Midnight at the Plaster Foundation*** (circa 1970, 20 min, video), and ***The Secret of Rented Island*** (1977/1997, 80 min, video). (Thanks to Vidipix for the restoration of *Midnight at the Plaster Foundation* and to Edward Leffingwell for sequencing *The Secret of Rented Island*, with production assistance from the Estate Project for Artists with AIDS.)

Thursday May 25 7:30pm ✻
Yerba Buena Center for the Arts

Artists at Work: The Day Job

Curated and Presented by Claire Bain
Gail Camhi, Alfred Hernandez, Pelle Lowe, and Ken Paul Rosenthal In Person
Made by artists at and about their 'day jobs' or in order to address larger issues of economic survival, ***Artists at Work*** is an eclectic selection of films and videos that literally grew out of these artists' labors. Instead of letting work impair the creative spirit, these artists have integrated it into their process. While organized around the theme of employment, tonight's program probes deeper issues of societal power structures and the economic necessity to comply with authority. Underlying themes include questions of dignity and survival, and the artists' approaches range from overt questioning to simply deciding to make art while on the job during stolen (or reclaimed) moments. Included are: ***Living in the World*** (excerpt) by Joe Gibbons; ***Coffee Break*** by Gail Camhi; ***Work Art Work*** by Alfred Hernandez; ***At Photo Motion, San Francisco*** and ***At Such a Business, San Francisco*** by Ken Paul Rosenthal; ***Unemployment Portrayal*** by Saul Levine; ***Vel Richards' Lunchtime Office Ergonomics Seminar*** by Claire Bain; and the bitterly beautiful ***Smoke*** by Pelle Lowe. (CB)

Special Series



SPECIAL SERIES
June 1, 3, 4 7:30pm ✻

Ritual Obsessions: Three Nights of Luther Price

Luther Price in Person
For the first time since 1994, infamous Boston Super-8 filmmaker and performance artist Luther Price visits the Cinematheque with a personal selection of new work shown with older films (including those of alter-ego Tom Rhoads). Price's films are disturbingly frank meditations on sexuality and affection, confrontational visceral experiences which courageously deal with intensely ambivalent family bonds and the pleasures and traumas of bodily experience. "I want to make true films. I don't care if it hurts me... people exploit each other anyway. If you exploit yourself you leave no room to be exploited by someone else... No one can hurt me, No one can say anything about me because I've already said it. I've already given them the dirt. We always have the ability to redeem ourselves..." (LP)

PROGRAM ONE
Thursday June 1 7:30pm
Yerba Buena Center for the Arts

Ritual Obsessions: Home Sweet Home

Price presents his and Rhoads' confrontations with the banal and oppressive horrors of youth, aging, death and familial love. Through portraiture, performance, and repetitive still life, these films expose a world of pain, love and loneliness festering beneath a sunny surface world of flowered wallpaper and color TV. Included are: ***Mother*** (1998–1999), ***Home*** (1999) and ***Green*** (1988), bittersweet portraits of family members and domestic interiors; ***run*** (1994), an edgy urban nature study; and a new work, ***recitations*** (2000).

PROGRAM TWO
SPECIAL DAY
Saturday June 3 7:30pm
San Francisco Art Institute

Ritual Obsessions: Body Fluid

A program of (mostly) new works coming out of cathartic and ritualistic performance scenarios in which bodily limits are tested and strained. Price violently reworks and physically renders his material, drawing profound analogies between the depicted rituals and the physical and experiential qualities of his films' own bodies. Often combining their original document with found footage, through obsessive editing, collage, or rephotography, these films succeed in melding fantasy and reality and creating elaborate and horrifyingly beautiful landscapes of flesh, bone, pain and stubborn life. Included are: ***Meat Situation 04*** (1997); ***I'll Cry Tomorrow, parts 1 and 2*** (2000); ***Eruption- Erection*** (1989); ***Meat Blue 03*** (1999); ***#9*** (2000); and ***Ritual 629*** (1999)

PROGRAM THREE
Sunday June 4 7:30pm
San Francisco Art Intstitute

Ritual Obsessions: "Tell Me a Secret/ Give Me a Kiss"

"I love found footage. If I find a reel of it; it's like finding a chunk of gold.... whenever I do find something it's exactly what I need, exactly what I want, and I know exactly what I want to do with it." (LP) This final evening features Price's and Rhoads' unique approach to found footage, including a special double projected version of Price's infamous ***Sodom*** (1989), a garish, apocalyptic collage in the form of a gay porn bible epic; retro Sci-Fi anti-spectacle ***Bottle Can*** (1993); ***Me Gut No Dog DOG*** (1995) a devastating critique of banal middle class America; and ***Warm Broth*** (1987, by Tom Rhoads), a vertiginous trip around the candy-colored shell of an empty American dream. "*Warm Broth* is like a trip to your grandparents house in hell." (Manohla Dargis)

Thursday June 8 7:30pm ✻
Yerba Buena Center for the Arts

Ether/ Ore: An Evening with Phil Solomon

Phil Solomon In Person
The films of Colorado filmmaker Phil Solomon combine intense chemical treatment of emulsive surfaces and meticulous optical printing to achieve amazing and paradoxical fusions of pure shimmering light and mineral density. Surfaces bubble and boil and appearing as violently roiling cauldrons of molten material. Images and events struggle for recognition, emerging as fragments of long-forgotten fables and repressed bits of ancient collective memories. Solomon will make a rare Bay Area appearance, presenting a series of new works, including ***Twilight Psalm I: The Lateness of the Hour***, an "attempt at a sequel" to *Rose Hobart*, dedicated in part to Cornell; ***Twilight Psalm II: Walking Distance***, a shape-shifting monument inspired by the paintings of Anselm Kiefer and Albert Ryder; ***Seasons...***, a hand-carved film made in collaboration with Stan Brakhage; ***Yes I Said Yes I Will Yes***, a wedding gift to his wife Melinda; a rare look at his early ***What's Out Tonight is Lost***; and works in progress: ***Twilight Psalm III*** and ***Alternating Currents*** (with Brakhage).

Locations >>

San Francisco Art Institute
800 Chestnut Street
Yerba Buena Center for the Arts
701 Mission Street @ Third

Admission >>

$7 general $4 discount
Unless otherwise noted, all shows begin at 7:30pm.

✻ Artist/Filmmaker in person
➡ Special Series/Day/Location

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